the santa clara valley

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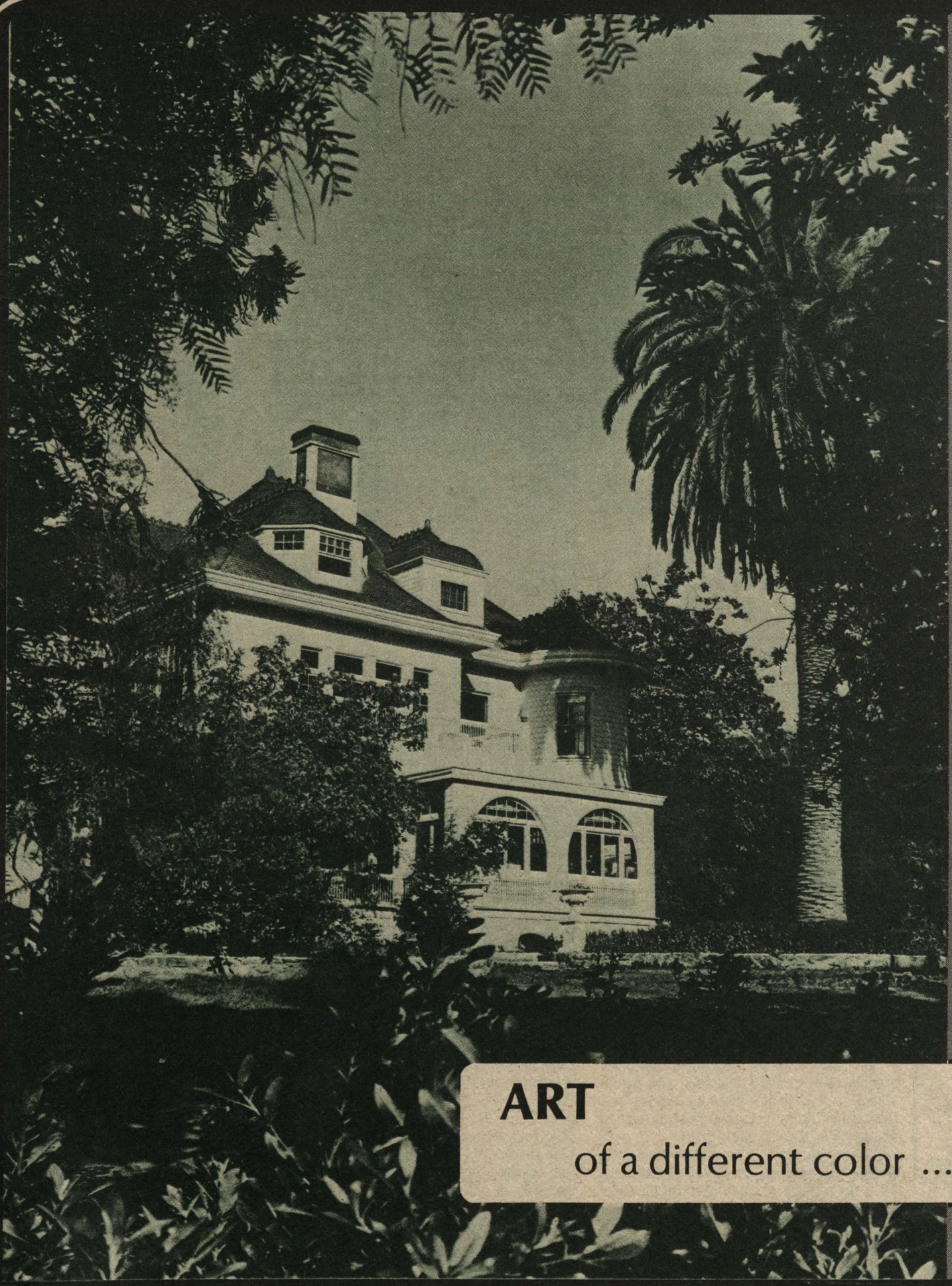

ART

of a different color ...page 3

people talking

S. J. zooms in financial world

By MARY LESTER

THE LATEST GAME among money-making experts is watching the financial development in San Jose zoom ever upward. It's all been so low-keyed that most people would express surprise to learn San Jose has already overtaken San Francisco in financial development. Development consultant **Stan Twardus** is right in there because he gives industries advice on whether they should try Santa Clara County or not. At least, he's in a booming area . . .

Malcolm Hebert, Sunnyvale free lance writer and a chef of some note, has another book coming out this September. Called "Encyclopedia of Liqueurs," it describes over 250 liqueurs of the world and tops this off by furnishing 75 drink recipes and 75 cooking recipes. Publication by Artists and Writers of San Rafael, will mark the first time a book has ever come out solely on liqueurs. Hebert's wife, **Yvonne**, a bookkeeper for Rasor Associates in Sunnyvale, just knows it'll be a best seller . . .

Bill Denton, a six-foot-four sales rep for Container Corporation of America, Santa Clara, has suddenly found himself being considered a prognosticator of world events and it's all because of his sister **Robin**. Said sis, who happens to be the first woman ever hired by the Washington Post as an Assistant National Editor, learns lots of info first hand and way ahead of time. Like the time she told brother Bill about the Korean plane being shot down by the Russians long before it hit the headlines. Bill just casually mentioned it and a couple of other items to friends and now he's a seer of sorts. It's really that simple.

THE LATEST WITH the San Jose Earthquakes is that a group calling themselves "The Fans Against the Tiebreaker" is starting and their first missive will be to the North American Soccer League brass, protesting the tiebreaker. Be prepared to hear more about this group. They aim to be voceferous in more ways than one . . .

They really have an international potpourri over at KTEH-Channel 54. It's not merely the appointment of **Peter R. Baker** from England's BBC as executive producer, either. 'Cause **Nadine Burch**, the division director, was originally from broadcasting in Canada and then spent five years in Australian TV before coming to this area. Then there is **Peter Craske**, the instructional TV manager, who also hails from England, The "Big Mama" of PBS from New York's WNET is none other than production specialist, **Ina Korek**. With that group of "foreign accenters," station manager **Maynard Orme** has to be content admitting he's from KCET in Los Angeles . . .

SAN JOSE'S CHAMBER of Commerce President **Ron James**, has come out swinging, at least in ring parlance, when it comes to talking about the airport's official name being changed from "Municipal" to "International." To keep everyone up to date: the City Council voted nay to the new designation but our James says that was only Round One and he's prepared to do battle to get the International spelled out and he has many boosters going along with him. So, let's all prepare for Round Two . . .

Lots of us have thought about altering our names — eliminating or adding — but, few take the legal route like one O'Connor Hospital nurse who sent out an official announcement of a name change that read: "Please share with the former Palma Ann Veselich Darling her pleasure in changing her name, legally and exclusively, to Pamela Holmes Duncan." How so? Well, this San Jose Aldercroft Heights' resident had long been called Pam. The Holmes came from Sherlock — in admiration of his mind. The Duncan came from Isadora — in admiration of her body and spirit. So be it . . .

You can take it from **Greg Stevens** who does restoration work on furniture at his Antiques Work Shop in Campbell, that furniture made even 20 or 30 years ago was good quality and durable but, if you have anything made before that, it could, if taken care of, last a lifetime. The most expensive true antique that Stevens ever worked on was a 17th century commode that later sold for $35,000. All of this scraping, polishing and admiring started as a hobby for him, whose Denmark-born grandfather was a cabinet maker and allowed the boy to play in his shop.

Besides her flaming red hair, San Jose p.r. woman, Jean Wood Cass, now has another signature. She's getting lots of stares and questions about her glasses that have a little heart in rhinestones inset at the lower right lens. Oh, by the way, Jean is a Motivational Entrepeneur and she belongs to WE — which stands for Women Entrepeneurs. OK, I just learned something new, too.

consumers corner

With the right skills, you can build a hot tub

We are about to buy a hot tub (4 person capacity) and would like to get your opinion on the difference between redwood, fiberglass and concrete. We plan on spending about $2,000 on the whole system on a do-it-yourself basis. Any advice?

Devore Clarkson
Los Gatos.

The do-it-yourself approach is a good one, if your skills will allow. A complete system, consisting of a 500 gal. 5'x4' tub (redwood), one horsepower pump, chlorinator, three hydro jets, filter and 45,000 BTU controlled heater should cost no more than $1,650.

The redwood tub is the best in the esthetic and insulation sense, the fiberglass tub the most costly, almost twice the cost of redwood, and the do-it-yourself concrete tub has the lowest material cost with the highest labor.

Hot tubbing combined with a couple of glasses of wine gives a higher relaxation and peace of mind factor than nine Valium tablets and $500,000 in the bank. Get and read a book on the subject, it will pay off. When you get to the point of installation, check to see that you meet the local building codes and get a permit! Most users of the hot tub prefer naked immersion, so include a privacy fence in your bill of materials and prepare for an influx of neighbors and friends that will want to share the fun.

After six years on my two year warranty car battery, it's giving up and I have to charge it about twice per week. I'm considering the purchase of a "lifetime" battery that never needs water and would like your technical rundown on these batteries. The one I'm going to buy will cost $54.

Robert Corleye
Santa Clara

The warranty on "lifetime" batteries applies only to the purchaser and to the vehicle in which it's installed. If you sell the car next year or transfer the battery to another car, the warranty is off!

These batteries are not sealed and water will have to be added eventually. They do have a greater electrolyte (battery acid) capacity and in some cases a larger plate area but in no case are they "lifetime."

In general, a well maintained battery with a three year warranty will last five years or more and, if you change cars every three to five years, as do most California motorists, the standard battery will be your best buy. If you keep your cars from five to 10 years or more, buy the lifetime battery. It won't last ten years but you will get a new one free when the old one quits.

By the way, don't ever add tap water to any battery, the minerals in it will partially neutralize the electrolyte and kill the battery.

I took my Mercedes to a Palo Alto firm that specializes in maintenance and service on Mercedes Benz, Rolls Royce and Lotus cars. The estimate for the "E" service was $235 with the final bill (copy enclosed) being $262.58. This is $27.58 over estimate. They also used a carburetor cleaning solvent, $4.80, two cans of transmission conditioner at $9.60, one can of "Stop Rust" at $3.60 and an oil treatment additive at $4.80. This is $22.80 worth of additives that I didn't ask for and that the Mercedes factory representative states are not necessary and may damage the car. Is this a common practice with service agencies?

Allen Sacks
Palo Alto

Yes, but not usually to this extent. Note also the $67.99 charge for points, plugs, oil and air filter, 6 gaskets and one light bulb. Top this off with $145 labor charge and $15 for transmission fluid, six quarts of oil and three pounds of grease and it adds up to one hell of a bill.

We checked with two other local dealers and found that this service can be performed for much less. The use of these additives (according to Mercedes) will cause them not to honor any warranty repair claims. This repair order shows violations of 9884.7 sections B and C and 9884.9 section A of the State Business & Professions Code regulating auto repair dealers. The State Bureau of Automotive Repairs is interested and will investigate.

We visited a fairly new restaurant in Los Altos that recently began advertising two for 1 dinners, two dinners for the price of one. All these dinners are in the $10 to $12 range which is about double the price we have been paying. We asked a waiter about this policy penalizing the single or odd numbered party and were told that they "could" receive a dinner for half price.

Tom Sladky
Los Altos

Several area restaurants are trying this gimmick and it does work for a limited time until the customers catch on, from then on it's downhill in the business sense. This gambit is legal but since most restaurants depend on word of mouth advertising to remain in business, the unethical ones soon fold.

Editor's note: This column is compiled for the SNPI newspapers by Slim Ingham. Consumers United is a non-profit organization dedicated to helping the consumer. Readers seeking help or membership information may write to Consumer United, P. O. Box 311, Palo Alto 94302, phone 494-1858. For more immediate help with consumer-related complaints, call 245-7402, Monday through Friday, 3 to 7:30p.m.

the santa clara valley Sun Magazine

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personality profile

A beautiful house can be a work of art, too

By CHERYL DOWNEY-LASKOWITZ

KARL KARDEL is an artist.

With a rosebud tucked into the top buttonhole of his linen safari-style jacket, the belt stylishly tied at the waist instead of buckled, you could easily image him in a well-lit studio with canvases strewn neatly about.

But Kardel is a believer in public art, and what is the most visible feature of our modern society? Buildings, of course, and they're the object of Kardel's artistic talents.

He has a builder's and a contractor's license and his firm, modestly called the Karl Kardel Co., is in the business of preserving and restoring old houses. This company, with only 13 employees, can do the interior design, supply original handmade furniture, do stonework, work up outer color schemes, mix the paint specially, and apply it.

ONE OF Kardel's works of art will officially open Friday night as Showcase Mansion '78. A fundraiser for the San Jose Symphony, tours and winetasting will be offered at a Victorian house built for the William Wehner family in 1889 on the grounds of what is now the Villages, a retirement community in the Evergreen area of San Jose.

Renovation of the three-story house with eight fireplaces and five baths was started several months ago by Terra California, the present developers of the Villages. They have the house on a short term lease from the owners, another development company.

Besides extensive wiring and plumbing work that had to be done, each room of the two floors to be on display is being decorated by a different interior designer.

COLOR DOESN'T often pop up as a really controversial subject unless your next-door neighbor decides to paint his house purple, but Kardel is known for his offbeat use of color and his loyalty to Victorian shades.

One homeowner was initially horrified when he learned work had started on his Victorian house using a color scheme of cordovan, jet olive, raspberry and bone white. As Kardel put it, he came in on Christmas Eve, "ripping out great clumps of hair," But, in the end, he was pleased.

In order to really restore the old ence" to a position where he had to work. And his company was essentially founded when a neighbor hired him to renovate his house after seeing the work Kardel did on his family's home. That was at age 15.

In 1959, the 18-year-old Kardel moved to California, seduced by its beauty "as soon as I saw the flowers along the coast and the wineries."

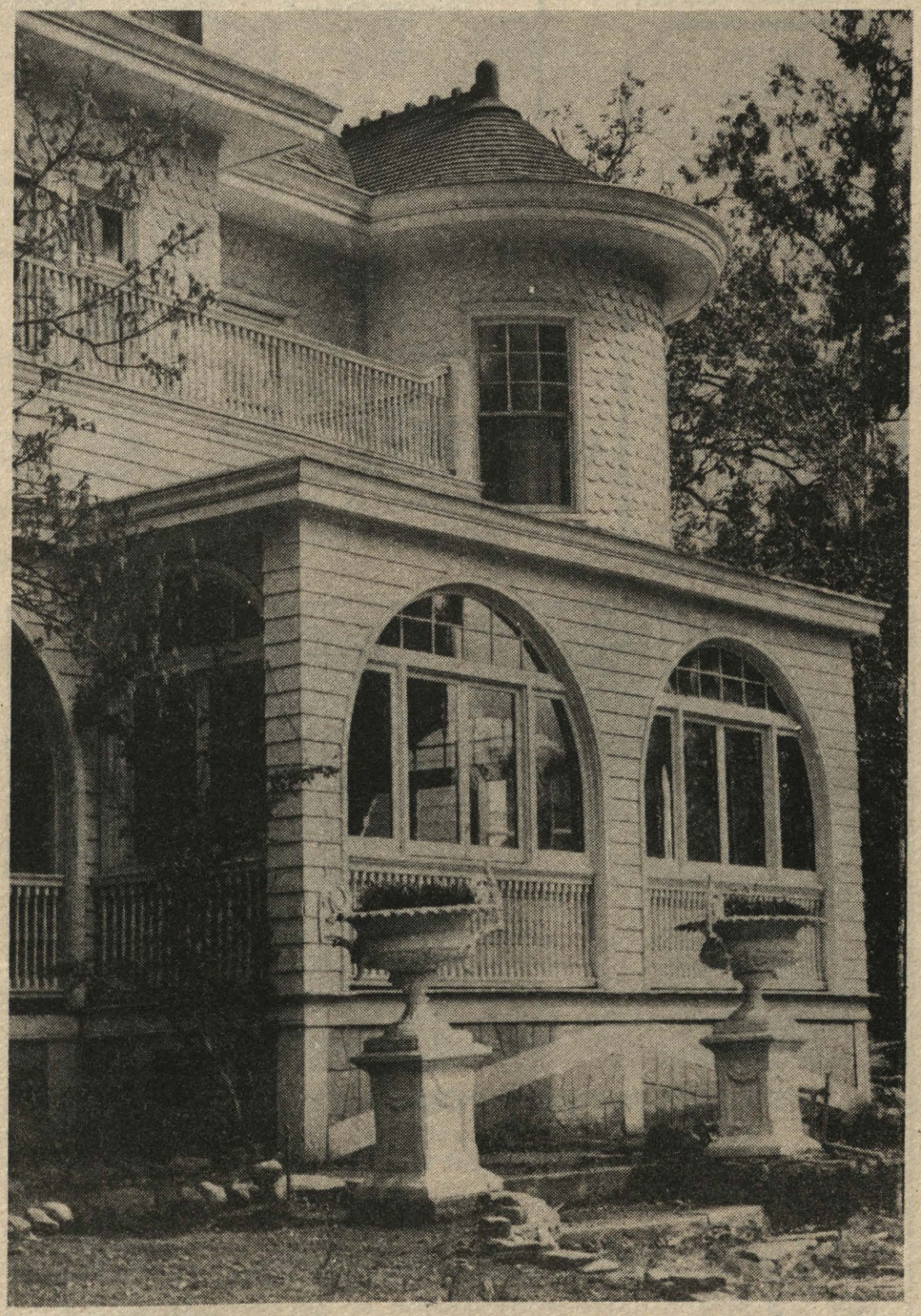
In order to do buildings the way he wanted, Kardel eventually began buying apartment houses and other buildings in the East Bay. As a result of his work, the income on the buildings went up, a good

'We look at our work as an art form.'

But all of the outside is being left to Karl Kardel.

Now that may not seem like a difficult task, but Kardel is being paid $16,000 for his work because of his emphasis on preservation and restoration.

When he accepted the job, Kardel said he realized he had two choices on how to paint the house. He could have picked something "trendy" and controversial, but he decided, "Let's shock 'em and do an honest-to-goodness restoration."



THIS PHOTO of the Wehner home was taken before its transformation, including a lot of paint, was complete.

Wehner home, Kardel took samples of the house to analyze it. He discovered that the home was originally painted dark green all over, with manilla on the window frames. Then, within a few months, the bottom half of the house was painted a lighter green, because it was too dark.

Last week, with the painting nearly done, the house was again teal green on the top, leaf green on the bottom with windows manilla and just a touch of garnet red.

Kardel explained that the much-touted renovated Victorians in San Francisco actually often use modern colors, pleasing to the eye, but "totally inappropriate for Victorians." Victorian colors were actually more on the muddy side, much like the colors that velvet comes in, he explained.

But Kardel is also concerned about preserving the house. That's why the "painting" actually starts with the application of a preservative for the wood. Then comes the three coats of specially prepared paint. It's mostly sprayed on, but the detail work on a Victorian naturally requires some brush work, too.

LOOKING AT THE house with the eye of an artist, Kardel was obviously pleased with his work and unworried with what others would think. He pointed out how well the shades of green on the house went with the surrounding spring colors of nature, a difficult thing to do. Of the final result, he said, with a grin. "This will rattle people, which I love."

But it will also please people. With the lush and green east foothills as a backdrop, the house is nestled in among trees and green lawn. The approach from the Villages is on a rocky and narrow road that turns between a row of olive trees with grapevines in fields nearby. The drive draws up along the side of the house and into the carriage entrance where 19th century guests once dismounted. Except for a beautiful view of distant San Jose on a clear day, there is little to remind you that you're not in the 19th century once again.

Back in the 20th century, one wonders how 37-year-old Karl Kardel got to the place where he drives a Rolls Royce he bought from Elizabeth Taylor, does no advertising yet turns down about 50 percent of the job offers he receives, and can say "For the first time in my life, I'm making money."

KARDEL GREW UP in Michigan, Denmark and India, due to a father in the diplomatic service. He was oil painting when he was ten and was long interested in public art.

When his father died abruptly, Kardel found himself going from a "lavish exist-

selling point for his business. Kardel no longer had to buy a building to work on it.

He tells one story of seeing the Berkeley Main Library one day and stopping his car in the middle of the road to stare at it while traffic flowed around him. By some coincidence, the next morning he was called to consult on its renovation. He ended up dong several of the city's libraries and there is such respect for his work that even vandals don't touch it.

THE CITY OF Berkeley is espeically appreciative of his work. It created the Civic Art Award and promptly awarded it to Kardel for his contributions to the community.

And making a contribution to public art is one of Kardel's most important concerns. "We in America and Western Europe have a very diseased separation between real life and art," he explained. He put down people who believe the only "real" art is in museums.

"We look at our work as an art form," he asserted of his small company. One of his goals is to "integrate our artistic work into everyday life." That's why he gets into convincing cities to preserve beautiful old houses and does his own part to beautify buildings.

His own house in the Oakland hills is a house modeled after an Italian villa, one of his personal favorites in style. He has spent three years on the still incomplete renovation of that house.

Kardel's attention to authenticity and pride in his work are two reasons, "We really have to limit ourselves to work that we're competent to do and that we really want to do." And Kardel is determined to keep his company small, so he doesn't get tangled in the paperwork and red tape of a large company, yet diversified, because they do everything that they can themselves.

HIS RESPECT for beauty in any form was revealed when Kardel gazed at the house in its gorgeous natural setting and said quietly, "You never compete with nature because you'll always lose."

The product of the Karl Kardel Company's labor and the volunteered work and materials of the interior designers will be on display May 12 through May 29. The house will be open daily from 10 a.m. to 4 p.m. and also on Wednesdays from 7 to 9 p.m. The admission s $5 per person which includes a tour of the mansion and Mirassou wine tasting. Box lunches may be purchased, by advance notice, for $3.50 ea. Visitors will park outside the security gates of the Villages and be shuttled to the mansion.

the investor

How can Jarvis-Gann affect your bonds?

By ALAN LERTZMAN

A NUMBER OF readers have asked me about the effects of the Jarvis-Gann Tax Initiative on various types of municipal bonds. Without attempting to assess the pros and cons of the political and services aspects, I would like to present certain possible implications with respect to such investments.

Many people, especially those in the higher income brackets, have habitually invested in California tax-free municipal bonds. The basic reason has been to retain more spendable income since interest is exempt from both federal and state tax.

In general, there are two broad classes of municipal bonds. The first is general obligation bonds which are backed by the full-faith credit of the issuer. Most city, county, and school district bonds have the further distinction of being secured by a pledge of unlimited ad valorem (property) taxes to be levied against all taxable property.

A sub-category includes tax allocation bonds, commonly referred to as redevelopment bonds. The concept underlying certain redevelopment bonds is that as a blighted area is improved, the resultant increase in assessed value would be the basis for repayment of the bond's interest debt.

The second major category is revenue bonds which are secured solely by the revenues derived from tolls, rents, fees, leases, or special taxes charged to patrons and users of a particular public facility which has been financed and constructed through the proceeds of that bond issue.

THE Jarvis-Gann Initiative, Proposition 13, basically would roll back real estate taxes to 1 percent of the 1975-76 assessed value, and tax accordingly. Moreover, the assessment evaluation may not be increased or decreased more than 2 percent per year, and the tax level limited accordingly. (Exceptions are for newly-constructed property or when change of ownership occurs.)

Any increase of a state taxation must be approved by a two-thirds vote of all state legislators and on a local level, cities and counties must get prior approval from all its registered voters.

The Jarvis-Gann Initiative should not impair payment of any outstanding general obligation bonds of local jurisdictions or revenue bonds. Redevelopment bonds, one of the most common tax allocation bonds, could be affected. As defined above, these bonds are usually issued to finance new construction, often in areas that have been in economic decline, however, assessed valuations could only be raised 2 percent per annum even if the economic value is increased by the redevelopment.

With that in mind, this may be an opportune time to review your investment program, including tax-free bonds. A more detailed analysis of the possible impact of the Jarvis-Gann Initiative on California Municipal Bonds is available upon request.

Editors Note: Readers may send comments, suggestions, and questions to Alan Lertzman, P.O. Box 395, Los Altos, 94022.

chess challenge

By JOHN SUMARES

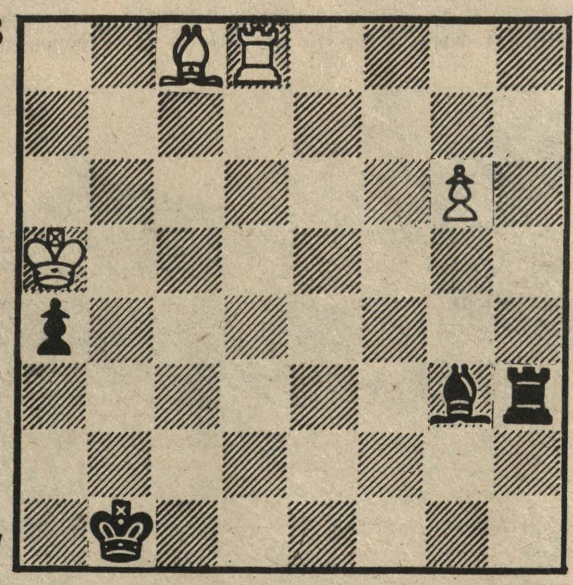
Solution No. 62: 1. . . ., B-K7! White loses the exchange and the contest.

On April 26, International grandmaster Florin Gheorghiu of Romania was brought to the Santa Clara Chess Club to perform a simultaneous exhibition.

Gheorghiu answered many questions, one of which concerned Bobby Fisher. The question was: "Who would win the world title if it has to be contested between Korchnoi, Karpov and Fischer?" The reply, in essence, was that Fischer is probably the greatest player the world has ever seen and he surely would win. As to who would win the title as the contest now stands, Gheorghiu suggested that the youth of Karpov would overcome the age of Korchnoi in such a trying competition.

Sixteen challengers braved the power of the grandmaster. All sixteen were "shot down in flames."

LONE PINE, 1978 was not all tense competition. A great deal of fun was had in the skittles room which usually closed at 11 p.m.



PROBLEM NO. 63: White to play and win (gain substantial material). Solution next week.

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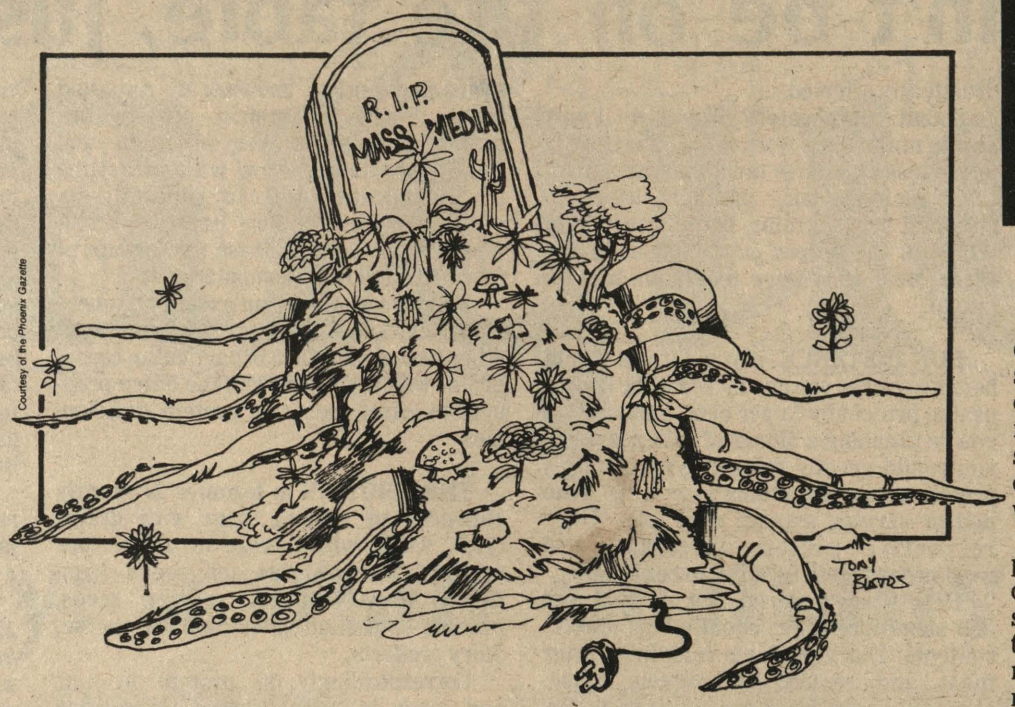
Is mass media becoming specific media of future?

By ALVIN TOFFLER

This is the last in a series of 15 articles exploring "Popular Culture: Mirror of American Life." In this article, Alvin Toffler, author of "Future Shock" and "The Culture Consumers," discusses the probable trend toward the demassification of the mass media in our popular culture. This series was written for Courses by Newspapers, a program developed by University Extension, University of California, San Diego, and funded by a grant from the National Endowment for the Humanities.



Courtesy of the Phoenix Gazette

"What we are witnessing is nothing less than the de-massification of the mass media."

ARE WE WITNESSING the death of the mass media?

Starting nearly 200 years ago, the media — newspapers, magazines, radio, television, and the movies — have increasingly influenced daily life in all the industrial nations. Filling our ears with mass-produced music, our eyes with mass-produced graphics, and our minds with mass-produced folk tales about popular culture in which all of us swim.

Their basic principle was simple: like a factory that stamped out products, they stamped out images, then disseminated them. Sets of images, carefully engineered by professional writers, editors, artists, newscasters, actors or copywriters, were packaged into programs, articles, or films, and then pumped wholesale into the mind-stream of the nation, or for that matter, the world.

THE RESULT WAS a standardization of the culture of the world's industrial societies, the homogenization of ideas, values, and life styles. The mass media helped create what sociologists came to call "mass society."

The Ladies Home Journal, for example, was the world's first truly mass magazine, achieving a circulation of around one million at the turn of the century. When the LHJ carried an article on how to decorate your living room, it influenced taste (and furniture sales) from California to New England, helping in this way to create a national market for standardized, mass manufactured goods.

Even today, the mass media retain enormous mind-shaping power.

Signs of the future

NEVERTHELESS, there are signs that the mass media are in their death throes and that a revoluntionary new information system is being born. What we are witnessing is nothing less than the de-massification of the mass media.

Since the 1950s some of the world's largest magazines — Life, Look, and the Saturday Evening Post, to name a few — have died or shrunk into ghostly reincarnations of their former selves. Some media gurus declared that this was because people were no longer reading, that television produced a "post-literate" generation.

Yet after a decade or more of so-called post-literacy, people are reading as much as, if not more than, ever before. Ask the publishers. People are reading. But their word-diet is no longer limited to standardized messages aimed at a universal, mass audience. The place of the great mega-magazines has increasingly been taken by hundreds of mini-magazines carrying highly specialized messages to small segments of the public.

On one newsstand in Omaha, not long ago, I found 15 different magazines aimed at aviation enthusiasts alone. In addition, the stands are filled with cheaply produced, offset printed, specialized magazines for hot-rodders, scuba-divers, ecologists, collectors of antique cameras, UFO freaks, religious cultists, political splinter groups, ethnic subcultures, businesses, professions, and for every age group from toddlers to those in their "golden years."

Regionalism revived

LONG BEFORE we had national magazines at all, we had regional and local magazines that reflected the regional and local basis of our technology and economy. As technology grew more powerful, and national markets emerged, these local and regional publications disappeared and the national magazine took their place.

Today, we see a revival of regional and local publications in every part of the country. There are even magazines that slice up the reading public two ways at once: by region and by interest. Thus we find, for example, South, a magazine aimed exclusively at Southern businesspeople.

What does all this mean? The death of the mass-interest magazines heralds a basic change in our popular culture.

The decline of the mass magazines and the proliferation of specialized magazines means that fewer standardized, culture-wide messages are flowing into our minds, and that more specialized messages are reaching different sub-groups within the society. This is accelerating the break-up of the old mass society and the formation of a new social, political, and cultural diversity.

With the arrival of cheap copying machines, as media critic Marshall McLuhan has suggested, every individual can be his or her own "publisher," and we are now freely circulating images, messages, signs, and symbols to very small groups, indeed. The Xeroxed Christmas message that goes to family and friends is an example of this form of "personalized" publishing. It represents the ultimate de-massification of the mass media.

Sound factories

BUT PARRALLEL TRENDS are racing through the audio media as well. Take, for example, the tape recorder. The radio boradcaster operates a "sound factory" distributing the same sounds to millions of ears simultaneously. The tape recorder makes each of us a broadcaster, or more accurately, a narrow-caster. We choose what we wish to record, of all the sounds around us, and we can duplicate them and pass them around to friends or through chain-letters, if we like.

Radio, putting us in the position of passive listener, and carrying messages from the few to the many, is inherently undemocratic. Tape recorders are inherently democratic. (Soviet dissidents — poets and singers who cannot get on the state-controlled airwaves — pass messages along the tape-vine.)

Television remains today the geat standardizing medium, and Barbara Walters can still command $1 million a year because it is thought she can maximize the mass audience for her network. But television is still a primitive technology. (We mistakenly think TV is more "advanced" than printing, but it has gone through fewer successive generations of improvement.)

As we move toward wider use of cable and video cassette, the number of channels and the number of different messages will rise, just as it is already doing in both print and oral communications. Here, too, we shall increasingly generate images, ideas, and symbols to be shared by a few, rather than by the culture as a whole.

POPULAR CULTURE

COURSES BY NEWSPAPER

De-massification

THESE CHANGES in our media and in our popular culture reflect even deeper shifts in our society. Industrialism produced a mass society. We are now swiftly moving beyond industrialism to a new stage of civilization that will be technological, but not industrial. This new society will be the mass society de-massified.

We see this de-massification taking place at many levels. We see it in the rise of ethnic consciousness, in the rise of secessionism in Quebec, Scotland, or Birttany, in the breakup of monolithic Communism into nationally oriented Marxist movements, in the growing sectionalism in the United States, and in many other social, political, and artistic manifestations.

This centrifugal process will undoubtedly bring with it many problems. But it will also open vast new opportunities for us to reach toward individuality.

POPULAR CULTURE, instead of being mass-machined at a few centers, then mass-distributed to passive culture consumers, will take on a new richness and variety, as we become producers as well as consumers of our own imagery and symbolism, our own values and life-styles.

Surely some powerful national mass media will survive this long-term shift. No doubt there will continue to be some national or even global hook-ups to spread certain important ideas, news, and metaphors simultaneously to us all.

But instead of getting most of our popular culture from the mass media in pre-packaged form, as it were, we will increasingly design and create our own culture, as communities did in the distant, pre-industrial past. We are moving swiftly into the future.

We are about to witness the death of the mass media as we have known them.

About the author

ALVIN TOFFLER, an author, lecturer, and consultant to foundations and industry, is perhaps best known for his prize-winning book, "Future Shock." A former associate editor of Fortune magazine, he is also the author of "The Culture Consumers" and "The Eco-Spasm Report," and editor of "The Futurists," "The Schoolhouse in the City," and "Learning For Tomorrow."

Want to learn how to fight?

Do you fight fair? Or are you afraid to express aggression? West Valley College District is offering a seminar on "Creative Aggression" May 13, from 10 a.m. to 4 p.m., on the West Valley College campus in Saratoga. The class will explore healthy expression of these often suppressed feelings.

The class will be taught by Dr. Roger Bach, director of the Bach Institute and son of Dr. George Bach, author of the books, "Creative Aggression," "The Intimate Enemy," and his most recent, "Pairing." Topics for the SAturday class will include fair and foul aggression expersions, fair fight system education, a system of requests and demands, and how to stand still for negative feedback.

There is a $15 fee for the class and registrations are being handled through the district's community services office, 44 E. Latimer Ave., Campbell, 379-9415.

penny pinchers

Meat needn't be on the table, just protein

By SHIRLEY TALLMAN

MEAT PRICES are soaring again which is a bitter blow to those of us who plan our meals according to the meat/potato/vegetable formula. This forces us to re-examine our eating habits.

Must meat be used exclusively to supply our daily protein needs? Are there less expensive alternatives we can fall back on when the budget is really tight? There are if, (and that's the crucial word), we know how to balance them to obtain the complete protein our bodies must have for maximum health and efficiency.

The protein we need is composed of 22 amino acids in varying combinations. Of these, eight cannot be synthesized or produced by the body and must be obtained from outside sources. These are very rightfully called "the eight essential amino acids." In order for these eight amino acids to work properly they must all be introduced to the body at the same time and also in the right proportions. If even one of them is missing the other seven are drastically affected.

Sound complicated? Not if we know how to make foods work for us. The trick is to use less expensive meat and fish substitutes such as dairy products, legumes, nuts and seeds, grains, cereals and vegetables in the proper combinations **in the same meal** to achieve maximum protein intake.

FOR INSTANCE, if you eat wheat and beans together you can increase the body's usable protein by 33 per cent. Similarly, if you're planning a dinner of split pea soup, you would greatly enhance your family's protein intake by adding rice to the soup and/or serving sesame seed rolls. Their respective protein strengths and weaknesses mesh together to our benefit.

Here's how it works. Not all meat and fish substitutes have equally high protein contents. Dairy products rank first (after meat and seafood) in protein value, especially eggs which are considered to be nearly perfect protein. These are followed in second place by legumes (dried peas, beans and lentils), and then by nuts and seeds. Fourth in protein content are grains, cereals and their products, and finally, vegetables. Now, without getting too complicated, we can generally increase our daily protein needs (without meat) by intermixing these five groups of food in the following combinations:

Dairy products are an excellent source of protein and a good complement to all other food groups, and in particular cereal grains which combine with the dairy products to offset their own protein deficiencies.

THE PROTEIN in legumes is greatly enhanced by serving them with grains (rice, whole wheat bread or rolls, corn muffins), certain nuts and seeds (sunflower seeds, walnuts, sesame seeds, peanuts or peanut butter) and, of course, dairy products.

Correspondingly, the protein in nuts and seeds is complemented by serving them with legumes or dairy products.

The usable protein in grains and cereals is increased by serving legumes (perhaps a couple tablespoons of soy grits added to cereal or casseroles), dairy products (as discussed above), and brewer's yeast which is easily mixed into pancakes, cereals, bread, rolls, cakes, pies, muffins, biscuits, etc.

Vegetables rank lowest on the protein scale and consequently have to be mixed carefully with other foods for maximum benefit. Try adding sesame seeds or nuts, milk and cheese sauces, hard boiled eggs, mushrooms (when they don't cost an arm and a leg), millet or rice to vegetables to increase their usable protein.

Next week will feature some economy recipes featuring inexpensive and properly balanced meat substitutes.

Editor's note: Trying to raise a family on a budget? Shirley Tallman tries to help each week in her column. She welcomes comments and suggestions from readers. Send them to her at: P. O. Box 829, Milpitas, CA 95035.

diet corner

By ELISE GENDAR

Plant your dinner for next July now. Not since World War II Victory Gardens has there been such an interest in these colorful little seed packets and garden catalogs as there is this year.

Thumbs are greening all over America as gardens sprout where lawns once flourished. Window sills flaunt clusters of prepacked miniatures, the cherry tomatoes and small peppers that will grace summer salads. The motivation to spend 69 cents now and save three times that later on.

Whatever the motivation, it is a movement I applaud. You aren't just growing plants, you know, you're nurturing vitamins and minerals. You may neighbor a farmstand, but you'll never have fresher, more nutritious vegetables than those plucked from your own plants and immediately served at your own table.

While you browse through the seed racks, contemplate the fact that zucchini is easy to grow and a marvelous summer dish. Leaf lettuce can border a flower garden neatly. Plant and replant carrots so that you can harvest them as fingerlings — like the expensive Belgian canned varieties. Summer squash, pole beans — all can be grown in a small plot.

Turn this recipe away to await the day you garner the rewards for your gardening.

SPINACH AU JUS ORANGE

2 pounds fresh spinach, cooked, or 2 packages chopped frozen spinach, thawed.
½ cup orange juice
1 medium apple, grated, but not peeled
½ cup coarsely grated carrot
¼ teaspoon lemon juice

Follow package directions on spinach, but bring just to simmer. Drain well then add carrot and apple. Sprinkle with juices — more lemon if you like things tart. Heat until vegetables are cooked.

Don't forget to season your garden with a small herb plot.

If you would like a copy of the secretary's diet, send a stamped self-addressed envelope (request the diet) to Elise Gendar, Area Director, The Diet Workshop, 2533 Taraval St., San Francisco, 94116.

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Jim Kelly: a man of many voices

By SUNNY MERIK

JIM KELLY LOOKS like your typical young businessman on the rise with perfectly styled brown hair, mod wire-rimmed glasses framing bright brown eyes, brown mustache.

Yet Kelly is far from typical.

He enters the broadcast studio wearing a brown plaid suit, carrying a package of Camels in his pocket, a client script in his hand.

As the engineer threads tape machines, and adjusts various controls, Kelly sits down in front of a large black microphone.

He slips on the earphones. He scans the script one more time. And when he opens his mouth, the thick, scratchy voice of an old man comes out.

"I enjoy relating and communicating with people through my voice," this 36-year-old transplant from the Northwest said later. "I like to create a theater of the mind."

FORMING CHARACTERS WITH his voice is one of the things Jim Kelly does best. He's been an old fisherman, a football coach giving his losing team cheer-up instructions, a Roman gladiator, a crazy DJ, and the voice of God, to name a few.

While most of us have just one voice to work with, at last count Kelly had about 40.

Growing up in Yakima, Washington, Kelly thought he'd like to be an engineer like his father. But acting also attracted him.

In high school he received a drama scholarship to Yakima Valley College. Although he enjoyed the stage, after a year of it he decided he needed more diversity.

"I like variety, and the stage can be somewhat restrictive," Kelly said. "I'm creatively restless and need constant challenge."

CHALLENGE CAME IN the form of a weekend disk jockey spot at one of the local radio stations.

"I'd just had an accident. A tractor ran over my leg and there was this opening at the radio station and I thought I might like it. They hired me. I'd never even been in a studio before," Kelly smiled. "They showed me the turn tables, the mike, and said 'It's all yours, kid. You get a buck twenty-five an hour.' "

The deep, rich fullness of Kelly's real voice drew listeners and advertisers. "Advertisers started asking me if I could act out different characters. I tried and it worked."

It's been working ever since.

"A voice is just an instrument. You develop it, tone it, color it. As I worked with mine I found my range expanding. Now I have a storehouse of different voices." He twisted his mouth to one side, and transformed into a pirate, urging his mates to "hoist the sails."

From the Yakima radio station it was off to Seattle and "the big time."

IN THE RAINY city, Kelly became a radio personality, a broadcast news director, a dozen different voices and a narrator.

His narration and sound track work for the TV series "The Eighth Day" won him a handful of international awards from Sigma Delta Chi, the Atlantic Film Festival, Saturday Review and others.

Kelly has received an Emmy as well as a special award from the federal government for the way he voiced their truth-in-lending public service announcement.

It was in Seattle that Jim Kelly met his wife. "Jan was a manicurist at the shop where I had my hair styled. She did my nails, and after a couple years I asked her for a date. I've never asked her to do my nails since."

Jan Kelly is now a men's hair stylist, and keeps Kelly's hair looking as good as his voices sound. "She's an excellent costume designer. Has about 60 or 70 plays under her belt. She's really heavy into Renaissance. She's six feet tall in her stocking feet," he says. "One of the few women I really look up to."

After eight years in the rainy city, the Kellys moved to San Jose.

"I was always enamored by the California market," he says, "And also, we were looking for a little sunshine."

ARRIVING HERE IN August of 1976, Kelly got a solid year of sunshine before the pelting of this winter's rain.

He became production manager at KXRX radio, and once his voices started stirring up the air waves, clients swarmed to him.

As of the first of this year, Kelly went full-time freelance.

"I write some of my copy. I write commercial vignettes. It's relaxing. But my real thrill comes from getting behind a mike and experimenting," he admitted. "Deciding how the material should be delivered. Playing with it, nurturing it, watching it grow. No two recording sessions are ever alike. Each idea is unique and needs to be presented in its own setting. I like to think when I'm finished that it's perfect."

A MAN ON THE GO, Jim Kelly now does commercials on a free-lance basis, finding lots of demand for his variable voice.
(Photography by Sunny Merik)

When he's not working in a recording studio, Kelly likes to relax with a good book of science fiction, or a fast game of tennis.

"I'm pretty easy going," he said. "I scuba dive, love sport fishing but I hardly ever keep the fish, unless they're really big."

"I enjoy the active and passive equally," Kelly commented. "There has to be a balance. The world moves too quickly to strike a static pose."

From his ear-oriented voices to his eye-oriented slides, Kelly believes in aiming for perfection.

"Someone once said: 'A person's reach should exceed their grasp, else what's a heaven for.' And I guess that pretty well sums up my personal philosophy."

KELLY SAID HE likes San Jose. He finds the people here warm, the weather compatible. He and Jan recently bought a new house and are busy decorating it to their tastes.

Kelly said, "I'm satisfied with what I do, but not to the point of being complacent. My only limitations are my imagination and abilities. It's very rewarding to see the light in someone's eyes after I've read a commercial or a narration just the right way."

Kelly's voices have been turning on lights in client's and listener's eyes for years. And he's planning to keep on doing it for a long time.

"It's not me that really counts," he says. "It's what I can learn from people that will enrich my life and what they can learn from me that will enrich theirs. When it comes to voices it's all a matter of inflection — not what you say but the myriad ways you can say it. How many different ways can a person say, 'I love you'?"

When that person is Jim Kelly, the answer is numberless.

theater/review

Integrity in theater is the real issue here

By GLENN LEBOWITZ

IT'S A STRANGE coincidence that Actors Repertory Theater's final production at their Second Street Paseo Theater in downtown San Jose should be Alice Childress' "Trouble in Mind."

Childress' poignant drama, on one level, is about black theater performers who have been forced to accept playing stereotyped roles they know are not true.

On a deeper level, "Trouble in Mind" transcends the racial issue and discusses how difficult it is to have integrity in a world of "yes-men" and pimps, controlled by the few who have the power to pull the purse strings.

A.R.T., a small non-profit theater group, has for many years been one of the few groups to perform gutsy plays, drama concerning relevent social issues and drama with integrity. A.R.T. is about to have the purse strings pulled tightly around its throat, strangling one of the finest theater groups San Jose will ever see.

A.R.T. HAS BEEN told to vacate its Paseo Theater by the end of May, so the city of San Jose can construct, of all things, a parking lot for some new building. They may also lose the city grant that funds their organization.

As A.R.T. departs, so goes one of the last vestiges of real culture and art in the downtown area. The city's action represents the kind of enlightened thinking that will keep San Jose a cultural wasteland, forcing residents to look toward the suburbs and San Francisco for any quality entertainment.

Daring to have integrity, as A.R.T. and the characters in Childress' play discover, can be very costly.

The play's characters face losing their jobs, their sorely needed source of income, because one black actress finally stops saying "yes," and refuses to accept a stereotyped role.

NADINE BROWN IS superb as Wiletta Mayer, an actress who can no longer play a role, but needs to stand up and be herself. Brown acted as if the role of Mayer echoed her own experiences. In a bewitchingly natural performance, she and her role seemed like one.

Charles Owens and Margaret F. Glenn also gave strong performances. Glenn started slowly, but warmed up as a cynical actress. Owens played Sheldon Forrester, an uneducated black actor, perhaps the most loveable character in the play. His vivid monologue describing a lynching he witnessed as a boy is a show-stopper that will haunt one long after the play is over.

The six other performers don't act nearly as well. Their performances showed their inexperience as they misdelivered potentially powerful lines.

THE SHOW'S GREATEST flaw was a lack of movement on stage. Director Porkey Lewis lets the players stand around too often, depending too heavily on the dialogue's impact. There were many possibilities for action that would have highlighted the dialogue and made the play more visually stimulating.

The most attractive aspect of "Trouble in Mind" is the way Childress draws her characters. She astutely recognizes all the shades of gray and the subtle contradictions that make up all people, so her well-rounded characters aren't just black and white, but representative of the whole human race. The characters are so potent, their conflicts and concerns shine through even when they are misplayed.

"Trouble in Mind" plays at A.R.T.'s Second Street Paseo Theater through May 20. Meanwhile, A.R.T. continues to search for another theater.

"Although we're going through one of our dark ages," said Mary Jones, one of the theater group's directors, "A.R.T. is like the phoenix. We will rise again."

Parks Dept. holds art, wine festival

The San Jose Parks and Recreation Department will present the third annual Berryessa Art and Wine Festival on Saturday, May 13, at Noble Park, on Noble Avenue, from 10 a.m. to 5 p.m.

Activities will include arts and crafts displayers and sellers, a wide variety of food, wine tasting and organized "New Games."

The Neighborhood Arts Program will provide free family entertainment including Los Lupenos dancers, San Jose Municipal Band, Berryessa Wonder Company, MUSE, Dr. Winslow's Medicine Show, San Jose Civic Light Opera's "Young Vibrations," "Chameleon" band, San Jose Children's Musical Theater, and Shara's Belly Dancers.

Ceramics specialist to hold workshop

Rudy Autio, ceramics specialist from Montana, will make a special guest appearance in California for a two-day pottery workshop on May 20 and 21, at the Sunnyvale Community Center, 550 E. Remington.

Autio, noted for his handbuilding techniques, will spend two days demonstrating, discussing, and sharing his ideas, designs, and slides. Currently teaching at the University of Montana, Autio has had great influence on young potters working with non-traditional concepts.

The workshop on Saturday will conclude with an evening of discussion and potluck style dinner. Registration must be done at Sunnyvale Community Center, and must be completed on or before May 13, 5 p.m. Registration fee is $20.

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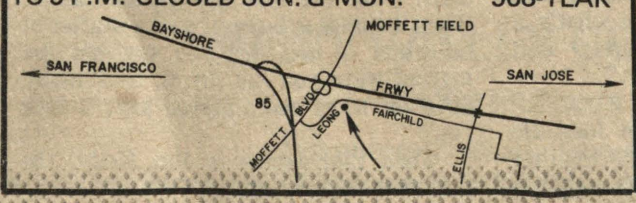

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film review

'Casey's Shadow' is not just a horse story

By LARRY ENGELMANN

"CASEY'S SHADOW" is not just another horse story. The Kentucky Derby, sleek long-legged thoroughbreds, and the horsey social set — standard fare in past equestrian melodramas — play no role whatever in this film.

Instead, "Casey's Shadow" explores the more prosaic and profane world of quarter horses and the men who place their small fortunes and their big dreams on fleet-footed creatures that scamper 440 yards for prizes of up to a million dollars.

The disarming charm of this film comes both from the casting and from the warm sense of location. Walter Matthau plays Lloyd Bourdelle, an unsuccessful farmer and horse trader in Louisiana Cajun country. Bourdelle's wife ran off and left him with a jerry-built shack, one dying pickup truck, unfulfilled dreams of a better life, and three sons.

THE INCREDIBLE photography of John Alonzo and the regional flavor of the music by Dr. John and Dobey Gray re-create Bourdelle's world in an extremely convincing fashion. Even though Matthau's Cajun accent leaves much to be desired, he appears, nevertheless, to fit quite perfectly into the Bourdelle character and the Bourdelle world. It's a world of bluster and braggadocio, shouted vows and shattered hopes.

And it's a rural life, close to the soil and close to life and death. Bourdelle and his sons share a kind of necessary toughness that comes with living in the midst of the seasonal death and birth of their animals. Director Martin Ritt reveals in dramatic detail the birth of a colt — and then follows the family's sense of hopeless frustration as the mare dies from internal bleeding.

But there is much more than the vicissitudes of rural life in "Casey's Shadow." Bourdelle and his sons Buddy (Andrew Rubin), Randy (Stephen Burns) and Casey (Michael Hershewe) get a good chance to make all of their dreams come true. Buddy brings home a sway-backed mare that just happens to be carrying the foal of Sure Hit, a legendary quarter horse champion.

The boys and their father help deliver the colt, and then raise and train it for racing. They name it after the youngest Bourdelle, calling it "Casey's Shadow." All the while their eyes are on the All-American Futurity race in Ruidoso, New Mexico. The prize at the race is a cool million dollars. Enough for Bourdelle to buy a new pickup truck and to take his boys to Tahiti "where the women don't wear any tops."

BUT THE WAY TO Ruidoso is paved with trouble. The legs of the young racing horse are fragile. And the youngest boy, Casey, twice injures the animal by running it too hard too soon. The second time the horse is hurt is just before the big race. Bourdelle is offered a large price just for handing the horse over to a breeding farm and saving it from further injury in the race.

But Bourdelle insists on following through on his original plan. He wants to show the world, he shouts, that a dirt-poor farmer with just about nothing going for him can still make it to the top.

His stubbornness, however, appears like cruelty and ignorance to his sons. And the price of racing the horse appears to be the final disintegration of the family and irreversible damage to the animal.

The final runing of the Futurity is the culmination of Bourdelle's long lifetime of waiting. The quarter mile sprint is shown in slow motion, the hooves of the horses gracefully beating out a low thunder on the track, like the heartbeat of the man waiting for final deliverance from a life of fruitless toil.

"Casey's Shadow" is an exciting and a touching film. The language is crude but not gratuitously so. The characters are believable and their world is filled with little victories and big disappointments. And because they are not unlike the people we meet everyday, their story is compelling in its quiet honesty.

film clips

Blue Collar

This is an unusally hard-hitting story of three automobile workers caught in the wage-price spiral who seek a better life through burglary. They empty the safe at their union hall and get little money and lots of trouble for their effort. Richard Pryor, Harvey Heitel and Yaphet Kotto star in this profane and profound view of blue-collar workers.

Casey's Shadow

Walter Matthau stars in this tale of a luckless Louisiana farmer and his big chance to make a fortune with his quarter horse. This is much more than just another horse story, though. The sense of geographic setting is captured beautifully on film, the supporting cast is superb, the story fast-paced. The abundance of expletives undeleted in Matthau's dialogue will disturb many movie-goers. But if you can accept the profanity as an effort to achieve realism, then this is a very pleasing production.

Close Encounters of the Third Kind

Stephen Spielberg's super-expensive story of mankind's first face-to-face confrontation with creatures from outerspace. A triumph of special effects people. An extraordinary story by a talented and sensible director. "Close Encounters" is a movie experience that is simply awesome.

Coma

This is screenwriter/director and ex-doctor Michael Crichton's medical mystery tour. Genevieve Bujold and Michael Douglas star as young doctors who succeed in unraveling a conspiracy and wealthy physicians who put patients into a coma and then remove their vital organs for sale in transplant operations. If you love high-quality Hitchcock suspense, you're going to hate this movie.

The Fury

Brian De Palma directed this science-fiction thriller about two youngsters with incredible psychic powers and the efforts of a nefarious undercover government organization to kidnap the pair and use them as secret weapons. The film begins as a real gripper. But De Palma quickly runs out of ideas and in the end relies upon rather unspectacular special effects to hide a weak story line.

The Goodbye Girl

This Herbert Ross and Neil Simon collaboration is a delightful love story with a happy ending. Richard Dreyfuss and Pamela Mason star as the aspiring actor and semi-successful dancer thrown together by unusual and hilarious circumstances in New York City. Audiences have returned again and again to see this one.

House Calls

Walter Matthau and Glenda Jackson star in this delightfully mature screw-ball romance. Matthau plays a middle-aged physician intent upon courting and seducing every young woman in sight. Jackson is a divorcee who will settle for nothing less than complete fidelity in a lover. The courtship and conflict of these two along with the inept administration of a large hospital by a senile Art Carney makes "House Calls" a feast of laughter.

Julia

The story of affection and friendship between Lillian Hellman (Jane Fonda) and Julia (Vanessa Redgrave). Directed by Fred Zinneman, "Julia" is a masterpiece of drama. Fonda, Redgrave, Max Schell and Jason Robards give incomparable performances.

An Unmarried Woman

This is Paul Mazursky's unsuccessful attempt to show how a young woman adjusts to being single once again after her picture-perfect marriage to a successful stock broker falls apart. Jill Clayburgh stars in this story which has one or two good moments. The characters are contrived, the plot shallow, and the conclusion unconvincing.

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THIS WEEK CLOSE TO HOME: The "fantabulous" Hal Holbrook will finally bring his Tony Award winning "Mark Twain Tonight!" to San Jose next Wednesday at the Center for Performing Arts. The talent and humor of this remarkable actor, and his remarkable character are beyond belief. Definitely a "Don't Miss!"

Friday and Saturday bring Ray Price with special guest stars Jody Miller and Roy Head to the Circle Star Theatre . . . The San Francisco Symphony is at Flint again on Saturday, this time with a program that includes works by Wagner, Dvorak, Felciano and Beethoven with Edo de Waart at the podium and Alicia de Larrocha at the piano . . . Also at Flint Center, Ben Vereen with very special guest Ronee Blakely on Sunday . . .

At the Center for Performing Arts on Friday, a very special presentation of "Carmina Burana" subtitled "A Spectacular Pageant of Song and Dance."

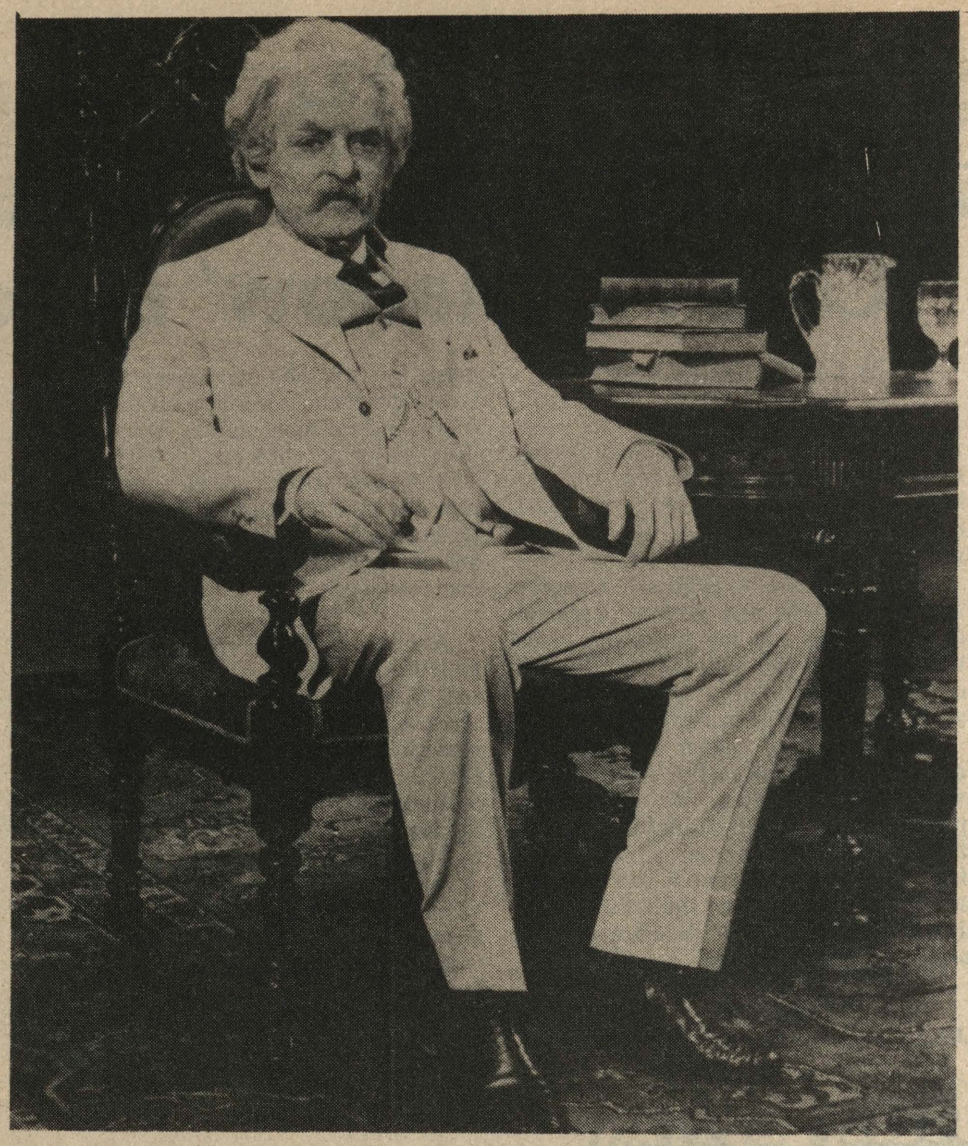
MEAL OF THE WEEK: We've said it before and we'll say it again! The best after theater, late night OR early morning meals are at Original Joe's. They're always full and the food is plentiful and fantastic. Stop by and renew your acquaintance with them soon.

WHAT'S UP, NORTH? Victor Borge continues his three week smash hit engagement at the Curran in San Francisco . . . The Bella Lewitsky Dance Company will be at Zellerbach Auditorium on Friday and Saturday if you missed their fascinating program here in San Jose . . . The San Francisco Ballet is at the Opera House this Saturday and Sunday with a program that includes "Q.a.V", the Stravinsky "Capriccio," "Ice Maiden," and "Serenade" . . .

In a special Mother's Day event with a full orchestra, Tom Jones will be at Concord Pavilion on Saturday . . . They've also added a second show to the John Denver appearance at the Cow Palace on Friday . . .

At the Great American Music Hall: Ramblin' Jack Elliott on Thursday, Herb Alpert and Hugh Masekela featuring Letta Mbulu on Friday and Saturday, Proctor and Bergman (formerly of Firesign Theater) and their special guest Mac McAnally on Sunday, with Jim Ringer and Mary McCaslin returning there on Tuesday . . .

The Old Waldorf features the Sir Douglas Quintet with Dr. John and Doug Sahm on Friday and Saturday . . . At Winterland, Saturday brings the only Bay Area appearance of Patti Smith.



HAL HOLBROOK will bring his one-man show "Mark Twain Tonight" to the San Jose Center for the Performing Arts on May 17.

San Jose Theatre Guild has cancelled the May 5, 1978 concert of Jose Iturbi because of a conflict in its scheduling which was not the fault of the artist nor due to his lack of availability. Guild regrets this mistake and apologizes to all parties concerned.

Choral concert set for May 14

The final 1977-78 choral concert by the San Jose State University Concert Choir and Choraliers will be given on Sunday, May 14, in Old St. Mary's Church on Grant Avenue and California Street in San Francisco.

Beginning at 3 p.m., the concert will feature Negro spirituals, as well as works by Palestrina, Brahms, Poulenc, Britten and Mechem. Donations will be accepted at the door.

Recently returned from a tour of central California, the 70-member choir and the small group of Choraliers will be led by Dr. Charlene Archibeque, SJSU music professor.

This year the choir performed with the San Jose Symphony and the San Francisco Conservatory of Music, in addition to its university concerts.

For more information, call the SJSU Music Department at 277-2905.

San Jose Civic Light Opera

DIRECTED BY GEORGE COSTA

Theodore Bikel STARRING IN "Fiddler on the Roof" CO-STARRING Dolores Wilson FEATURING Marsha Mercant Steve Schneickert

MAY 31 JUNE 1, 2, 3, 4
WEDNESDAY, THURSDAY, FRIDAY & SATURDAY 8:30 PM
SUNDAY 7:30 PM
SATURDAY & SUNDAY MATINEES 2:30 PM
EVENINGS $8.75, 7.50, 6.25
MATINEES $7.75, 6.50, 5.25
CENTER FOR THE PERFORMING ARTS ALMADEN & PARK AVENUE SAN JOSE

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TICKET ORDER (1st CHOICE)
Circle your choice of series and time:
DAY: Wed Thur Fri Sat Sun
TIME: Matinee Evening
SECTION: 1 2 3
LOCATION: Orchestra Grand Tier
NO. SEATS ____
Price per seat $ ____

TICKET ORDER (2nd CHOICE)
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DAY: Wed Thur Fri Sat Sun
TIME: Matinee Evening
SECTION: 1 2 3
LOCATION: Orchestra Grand Tier
FRIDAY AND SATURDAY NIGHTS SECTION NO. 1 UNAVAILABLE

$ ____ Total amount of above order.
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Actors Repertory Theatre presents
"TROUBLE IN MIND"
Friday & Saturday Evenings
May 12, 13, 19, 20
Curtain 8 p.m.
Gen. Adm. $3.50, Students, military, Sr. Cit. $2.00
Children Under 12, $1.50
Reservations 266-0466
249 S. 2nd Street, San Jose
Actors Repertory Theatre

KING DODO PLAYHOUSE
Proudly Presents
Two Hilarious Comedies
Fri. Eve., May 12
"PERFECT PITCH"
Sat. Eve., May 13
"NEVER TOO LATE"
TICKETS: $4.50 Curtain Time: 8:30 p.m.
12378 Sunnyvale-Saratoga Rd. at the Railroad Crossing
RESERVATIONS: 266-6060 Proper dress required

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Driftwood, Redwood, Dried Flowers & Shells
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Wampum (shell) heart pendants
$4.50 with this ad. (valid until May 14th)
Scrimshaw, ivory, crystal, redwood, shells, whale jewelry, dried & silk flowers.
354-4756 In the Stairwell

calendar

Copy for calendar listing should be received by Wednesday before publication date; send it to Wilma Albrecht, S.N.P.I., P.O. Box 368, Cupertino, CA. 95014.

Theater

"THE BELLE OF AMHERST" — Manhattan Playhouse, Manhattan Ave. and W. Bayshore Road, Palo Alto, weekends through May 28, 8:30 p.m. Tickets: $4.75, general; $4, seniors; $3.50, students, for reservations call 322-4589 or at the door.

"THE STAIRCASE" — Palo Alto Players, Palo Alto Community Theater, 1305 Middlefield Road, Palo Alto, May 12, 13, 8:30 p.m. Tickets; $3.60, general; $2.10, youth and senior citizens, for reservations call Tuesday through Saturday, 1:30 to 6 p.m., 329-2623.

"HOTEL PARADISO" — Foothill College Theater, Los Altos Hills, May 11, 12, 13, 18 19, and 20, 8 p.m. Tickets: $2.50, general; $2, students and seniors, available through Foothill Box Office, weekdays, 10 a.m. to 4 p.m.

"THE FANTASTICKS" — Santa Clara Arena Theater 3091 El Camino Real, Santa Clara, Friday and Saturday through May 13. Tickets: $3.50 and $2; for reservations call 296-SCAT.

"TROUBLE IN MIND" — Actors Repertory Theater, 240 S. Second Street, San Jose, Friday and Saturday, through May 20. Tickets: $3.50, general; $2 military, students and seniors; for reservations call 266-0466.

"WILD OATS" — California Actors Theater, Old Town, Los Gatos, through May 21. Tickets: $4.75 through $8.75, available by calling Old Town Box Office, 354-6057, after noon every day except Monday.

"THE WAGES OF REFORM" — The Opry House of San Jose, 21350 Almaden Road, San Jose, Friday, 8:30 p.m. and Saturday, 7:30 p.m. and 10:30 p.m. For reservations call 268-2492.

"MY FAIR LADY" — Lerner and Lowe musical, University Theater, San Jose State University, May 10, 11, 12 and 13 at 8 p.m.; May 11 at 2:30 p.m. Tickets: $4, general; $2 students and seniors; for reservations call box office 277-2777.

"IRENE" — Sunnyvale Community Players, Performing Arts Center, 550 E. Remington Drive, Sunnyvale, May 12 and 13 at 8:30 p.m.; May 11 at 8 p.m. Tickets: $4, general; $3, students and seniors; opening night, $4.50. For reservations call box office, 733-6611, Tuesday and Wednesday 3 to 5 p.m.; Thursday through Saturday, 4 to 8 p.m.

"SHERLOCK HOLMES" — May 12, 13, 19, 20, 26 and 27 at 8:30 p.m., the Carriage House Theater, Villa Montalvo, Saratoga. Tickets: $5, opening night; $3.50, general.

"MAME" — Presented by the Community Players, Saratoga Civic Theater, 13777 Fruitvale Avenue, Saratoga, May 12, 13, 19 and 20, 8:30 p.m. Tickets: $4 for reservations, 354-9562 or 268-1944.

"NEVER TOO LATE" — King Dodo Playhouse, 12378 Saratoga-Sunnyvale Road, Saratoga, May 13, 8:30 p.m. Tickets: opening night, $6; $4.50 general. For reservations call 266-6060.

"ORPHANS OF ALMADEN" or **"THE BALLAD OF THE CAMPBELL KID"** — Gaslighter Theater, 400 E. Campbell Avenue, Campbell, Friday and Saturday, 8:30 p.m.; for ticket reservations call 378-9721.

"PERFECT PITCH" — King Dodo Playhouse, 12378 Saratoga-Sunnyvale Road, Saratoga, May 12, 8:30 p.m. Tickets: $6 opening night, $4.50 regular; for reservations call 266-6060.

"MARK TWAIN TONIGHT" — Hal Holbrook, San Jose Center for the Performing Arts, May 11, 8 p.m. Tickets: $12.50, available from San Jose Box Office 246-1160.

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LOCATION NO. 3
CONN ORGAN SHOWROOM
112 PRUNEYARD
CAMPBELL
(Pruneyard Shopping Center)
377-2093

calendar

Youth Theater

"THE THREE MUSKETEERS" — A musical, presented by Santa Clara Musical Theater, Wilson School Auditorium, 1840 Benton St., Santa Clara, May 13, 2:30 p.m. Tickets: adults, $2; under 12 and seniors, $1.50, at the door.

"THE WIZARD OF OZ" — The Children's Play House, Santa Teresa High School Theater, corner of Santa Teresa and Snell, San Jose, May 13, 2:30 and 7:30 p.m. Tickets: reserved — adults, $2.50, $2; children, $1.50 and $1, at the door or call 268-2943.

"WIND IN THE WILLOWS" — The Berryessa Wonder Company of San Jose Junior Theater, — Berryessa Art and Wine Festival on Noble Ave., San Jose, May 13, 10 a.m. Donation: $.50.

"RAPUNZEL AND THE WITCH" — California Young People's Theater, Sunnyvale Performing Arts Center, 550 E. Remington, May 13, 10:30 a.m. and 12 noon. Tickets; $1 for reservations call - 733-6611 or at the door.

"AESOP'S FALABLES" — A rock musical, California Actors Theater, Old Town, Los Gatos, weekends through May 27. Tickets: $2, $3, and $4; for reservations call 354-6057.

Music

NOVA VISTA SYMPHONY — Flint Center, De Anza College, Cupertino, May 10, 8 p.m. David Montgomery, pianist and Lauren Jaeky, conductor. Tickets: $2, general; $1, students and seniors, available at Flint Center Box Office and Foothill College Box Office.

PENINSULA-SYMPHONY ORCHESTRA CONCERT — Flint Center, De Anza College, Cupertino, May 12, 8:30 p.m. Tickets: $3, general; $1, students and seniors available from the Flint Center Box Office, Citizens Savings, Macy's and Emporium.

SAN FRANCISCO SYMPHONY — Guest, Alicia de Larrocha, pianist, Flint Center, De Anza College, Cupertino, May 13, 8 p.m.

"HELP! HELP! THE BLOBOLINKS!" — Monotti's comic opera, Spangenberg Theater, Palo Alto, May 12, 8:15 p.m.; May 13, 14 at 2 p.m. Tickets are available at Palo Alto Community Box Office, 329-2623. Tickets: $4, general; $2, children.

on the mall

This is a service of MARQUEE to acquaint our readers to the free entertainment and other attractions at the various shopping centers in our valley. Listings may be called in to Wilma Albrecht, 255-7500 by noon, the Thursday before publication.

EASTRIDGE SHOPPING CENTER
Tully Road and Capitol Expressway, San Jose:

Art Fair — Sponsored by East Side Union High School District, May 16 through 21, shopping center and Eastridge Community Hall.

EL PASEO DE SARATOGA SHOPPING CENTER
Lawrence Expressway and Saratoga Avenue, San Jose:

Arts and Crafts Show — May 11 through 14. Free carnations — For mothers while supply lasts, May 13, 12 noon, central Fountain Courtyard.

Blackford High School Jazz Band and Conceret Band — May 14, 1 to 3 p.m., Fountain Courtyard.

MAYFIELD MALL
Alma and San Antonio Road, Mtn. View:

National Police Week — Alarm, FBI, Consumer Affairs, Secret Service CHP exhibits and canine demonstrations. Most booths will be manned for information. May 11 through 13. Rape prevention mini seminars.

Bike Rodeo — Skill tests and bike licensing. Juveniles must be accompanied by parent or guardian. May 13, 11 a.m. to 5 p.m.

MARY CAROLE Frederickson and Richard Carlson dance to the music of James Coyle's guitar in California Actors Theater Children's Theater production of "Aesop's Falables." The rock musical spoof of Aesop's stories is playing one day each weekend through the end of May at the Los Gatos Old Town Theater.

FLUTE AND PIANO RECITAL — Joan Butterfield and Jean Smith, West Valley College Theater, Saratoga, May 10, 8 p.m. Free.

LAURINDO ALMEDIA — Guitarist, San Jose City College Jazz Ensemble in concert, main gym, San Jose City College, May 12, 8 p.m. Tickets: $2, available from San Jose Box Office.

SAN JOSE STATE UNIVERSITY GLEE CLUB — Songs from "Fiddler on the Roof," First United Methodist Church, Hamilton Avenue and Webster, Palo Alto, May 14, 7 p.m., free.

CREATIVE MUSIC ENSEMBLE — Paseo de San Antonio, San Jose, noon, May 12, free.

FREDERIC THRANE — Guitar, College Appreciation Hall, Foothill College, Los Altos Hills, May 13, 8 p.m., free.

BEN VEREEN IN CONCERT, WITH RONNEE BLAKLEY — Flint Center, De Anza College, Cupertino, May 14, 4 p.m. and 8:30 p.m. Tickets: $6.50, $7.50, and $8.50, available from Flint Center and Foothill College Box Offices and Ticketron outlets.

at the galleries

Our monthly "At the Galleries" listing will appear in the May 31 issue of the SUN Magazine, covering art events through June. All material for this column must be received by noon, Thursday, May 25. Direct your new items to Wilma Albrecht, SUN Magazine, P.O. Box 368, Cupertino, 95014.

Dance

CARMINA BURANA — A pageant of song and dance, San Jose Center for the Performing Arts, May 12, 8 p.m. Tickets: $7.50, $6.50 and $5, available from San Jose Box Office, Town & Country Village; Peninsula Box Office, Macy's and all major agencies.

Films

"BOMBSHELL" — Foothill College Appreciation Hall, Los Altos Hills, May 12, 8:30 p.m. Tickets: $1, general; $.50 students and seniors at the door.

"HAWAII" — Explorama travel-adventure film, May 16, 8:15 p.m., San Jose Center for the Performing Arts. Admission: $3.75, general; children, $2.50.

"THE HARDER THEY COME" — Forum Building 1, De Anza College, Cupertino, May 12, 7 and 9:30 p.m. Admission: $1.

Special Events

CIRCUS VARGAS — Vallco Park, I-280 at Wolfe Road Exit (Wolfe at Pruneridge), May 15, 8 p.m.; May 16 through 18, 4:30 and 8 p.m. Tickets: adults, $4; children 11 and under, $3; preferred section $1.25 additional per person; box seats, $2.25 additional per person. For additional information, 257-7220.

BERRYESSA ART AND WINE FESTIVAL — Noble Park, Noble Avenue, San Jose, May 13, 10 a.m. to 5 p.m.

HAWAIIAN LUAU — Campus Center, Foothill College, Los Altos Hills, May 13, 5 p.m. Dinner will be followed by entertainment including hula and Tahitian dancing, warrior chants and dances, and a Hawaiian Pageant. Tickets: $6, at the door; $5.25 if purchased in advance at the campus Box Office.

ARTS AND CRAFTS FAIR — Sponsored by Congregation Beth David, 19700 Prospect Avenue, Saratoga, May 14, 11 a.m. to 5 p.m.

SHOWCASE MANSION — Sponsored by San Jose Symphony Auxiliary, May 12 through 29, 10 a.m. to 4 p.m., Wednesday evenings, 7 to 9 p.m. Wehner mansion is located on the grounds of The Villages in San Jose. (Take Capitol Expressway to Aborn Road exit). Admission: $5 at the door. Box lunches available for purchase by reservation only, call 258-9579. Complementary wine tasting and tour of winery included compliments of Mirassou. Profits go to benefit San Jose Symphony Orchestra.

STANFORD SPRING FAIR — White Plaza, May 12 through 14, 10 a.m. to 6 p.m. No admissions.

BROWN BAG SALE — American Cancer Society's thrift shop, The Apple Barrel, 1346 Lincoln Ave., San Jose, May 16 through 18, 10 a.m. to 4 p.m. Fill a big free shopping bag for $1.

Lectures

"SPAIN" — Mountain View Senior Center, 166 Escuela Avenue, Mountain View, May 14, 1 to 3 p.m. Lecture and color slides. No admission.

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MAY 12, 13, 19, 20
TICKETS $4.00
Curtain: 8:30 p.m.
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Saratoga Civic Theatre
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(Across from West Valley College)

A PRUNE YARD PRESENTATION
This Weekend In The Gran Plaza:
Sunday, May 14
HAPPY MOTHER's day!

METROPOLITAN MUSIC FESTIVAL with the MAEP Orchestra, Symphonic and Jazz Bands. 1:00-4:00 p.m.
The PruneYard
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Sunny Hawaiian Islands topic of Explorama film

"Hawaii is unique in that all of its islands are entirely surrounded by water." quips Don Cooper, a former lumberjack who worked in the Alaskan logging camps on and off for over twenty years and today is one of America's most successful travel-adventure film producers.

Coop, as he prefers to be called, will appear in person to narrate his new feature length color film, "Hawaii." The program is the final offering of the current Explorama Series. Performances include an 8:15 p.m. showing on Tuesday, May 16, at the San Jose Center for the Performing Arts.

Cooper made three separate trips to the Islands and spent a total of five months on location there doing the photography for his film. He shot footage on all of the major islands at many tourist attractions, and also in "off the beaten track" areas.

Why did Coop decide to make a film of Hawaii, when in the past he has always specialized in the Alaskan and northern areas? "I finally got tired of having to thaw the camera out over a bonfire before every picture, so I decided to film the sun-splashed Hawaiian Islands."

Cooper was born on the family homestead at De Borgia, Montana. His grandfather went to Alaska in the Gold Rush of '98. Coop's father was a lumberman and a state senator and Cooper was brought up in the lumber camps of Montana. He asserts blandly that he never had any formal education. He spent three years in the fifth grade, he says, and did so well that he would have been promoted to the sixth, except that he got drafted. Actually, he finished high school, and has never stopped learning since.

Don Cooper has been called the "Will Rogers of the travel-adventure platform." Will Rogers would probably be the first to applaud this appellation because Coop's humor is spontaneous and unforced. He lampoons himself primarily, and his collection of one-liners delight audiences which generally consist of people from every age group. Drawing on his vast experiences, he offers sage and solemn advice.

"Be polite," he admonishes. "Always remove your hat before you strike a lady."

When, in 1965, he married a pretty Canadian girl, measurably younger than himself, he wrote: "I didn't know whether to take her on a honeymoon or send her to a summer camp." He added, "Ruth is herself in doubt about the wedding trip. She figures it was either a darn dull honeymoon, or else a relatively exciting summer camp."

Reserved tickets for "Hawaii" are now available through most commercial ticket agencies.

dining out

Angelo's Restaurant, 11 Race St., at the Alameda, San Jose, 295-7765. Angelo's, a landmark in this area for eighteen years, has two excellent hosts to oversee your dining pleasure, Angelo Lygizos and Theodore Calogridis, formerly of Theodore's. Angelo's has added Sunset Dinner Specials to their varied menu. The early diner has a choice of 22 entrees at an easy $3.95, including soup or salad, rice or potatoes, served 4 to 7 p.m. daily. Angelo's will be open at 1 p.m. for Mother's Day. Reservations advised.

Black Kettle Restaurant, 93, S. Central, Campbell (in the Factory shopping center), 374-9610. The decor of The Black Kettle will put you in a relaxed mood with its beamed ceilings and lush greenery. The menu offers a variety of steaks, seafood and a favorite . . . prime rib. Salad lovers will enjoy the Black Kettle salad bar. The Sunday Champagne Brunch is a delightful way to begin the day. Brunch begins with fresh fruits and quiche Lorraine. The menu offers a variety of egg dishes (try the Eggs Pacifica) to complete the meal. Lunch is served Monday through Friday from 11 a.m. to 3 p.m., dinner from 5 p.m. to 10 p.m. Entertainment can be enjoyed on Friday and Saturday evenings from 8 p.m. to 1 a.m.

Buttercup Pantry Restaurant, 206 N. Santa Cruz Ave., Los Gatos, 354-4414. This family restaurant, located at the corner of North Santa Cruz Ave. and Royce St., offers a wide choice of foods that appeal to all ages. Breakfast, lunch and dinner are served daily in a warm, woodsy atmosphere. Foods are prepared fresh from the Buttercup's master recipes, and hamburgers are made of ⅓ pound top-quality meat, pressed fresh daily. A variety of omelettes and sandwiches, as well as dinners, are featured at moderate prices. A well-balanced selection for children is included on the picturesque menu, which lists over 130 items.

Calamity Jane's Restaurant, 123, S. Dempsey, Milpitas, off Calaveras Blvd. (Hywy 237), 946-2213. Dino Granzella, owner of Calamity Jane's, will be offering a flower for the ladies on Mother's Day. Diners will find a variety of entrees available on the menu including such combination dinners as sirloin steak and cannelloni and prime rib and lobster, served in a warm atmosphere. The restaurant is open for lunch and dinners daily. Banquet facilities are available for larger parties. Cocktails are served. Live music is provided for your entertainment.

(Continued on next page)

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dining out

(Continued from previous page)

El Gordo's Restaurant, Old Town, 50 University Ave., Los Gatos, 354-3223. A visit to Los Gatos' Old Town is complete when you stop for dinner at El Gordo's. Located in the cellars of the "old school," El Gordo's provides an atmosphere rich with the flavor of traditional Mexico and the finest of Mexican cuisine. Dinner is served Tuesday through Friday from 3 p.m. to 10:30 p.m. Happy hour is 4 to 6 p.m., Monday through Friday. Entertainment Friday and Saturday evenings. Add El Gordo's to your list of fine restaurants.

Hunan Restaurant, 793 E. El Camino Real, Sunnyvale, between Wolfe and Fair Oaks roads, 735-1460. Hunan's, in the Hacienda Gardens Shopping Center, is known for its excellent cuisine and service. Roger Kao, the owner, takes pride in offering such delicacies as Shanghai Duck and Moo Shu Pork, all cooked by chefs imported from Taiwan and Hong Kong. Diners will find the Chinese decor, complete with mobiles, creating a relaxed and pleasant atmosphere. Hunan's is open for lunch, dinner and cocktails six days a week. They are closed on Tuesdays.

La Paloma Restaurant, 2280 El Camino Real, Santa Clara, 247-0990. La Paloma, located at the corner of El Camino Real and Los Padres Blvd., will be open from 11 a.m. to 9 p.m. on Sunday, in honor of Mothers Day. Diners will delight in the combination of excellent food and Spanish decor. Rudy Parker, your chef, offers a variety of dishes, all cooked from recipes obtained from his father's famous restaurant in Southern California. Complementary appetizers are served in the lounge Monday through Friday. The restaurant is open for lunch Monday through Saturday and dinner nightly.

La Villafranca, 1139 S. Saratoga-Sunnyvale Road, San Jose, 252-8550. Enjoy Mom's cooking everyday at a unique Italian restaurant which specializes in six course dinners served family-style. It has all the pizza, hors d'oeuvres, soup, salad and pasta you can eat. The diversified menu includes steak, scampi, chicken, veal and, of course, the traditional pasta dishes, all cooked to order. And if pizza is what your palate craves, La Villafranca prides themselves on their hand-rolled, thick-crusted, Eastern style pizza. Guests are invited to feel like part of the family at the restaurant where dinner comes with a smile.

Marina Sea Food Grotto, 995 Elizabeth St. Alviso, 262-2563. Delicious lunches and dinners are the normal bill of fare at the Marina Sea Food Grotto. Located in Alviso, close to the marina, Philip Lam has recently added music to the attractions. The Flying Dutchman play each second Saturday of the month for dancing enthusiasts. Fresh Pacific lobster is a daily choice on the varied menu. Prices are moderate, cocktails available and credit cards accepted. Banquet facilities are available for groups.

Menara Moroccan Restaurant, 41 E. Gish, San Jose, reservations: 998-1583. Enjoy the exotic country of Morrocco without leaving the county. Menara, located just off North First St., will transport you to Morocco with one evening of dining in the midst of fez-capped waiters, the music of Berber dancers, and lanterns casting shadows on the hand-painted wall coverings. Your costumed hostess will usher you past the splendor of the water fountain, seat you on plush cushions, surround you with pillows and Delicious smells, tastes and exotic decor will make your evening a memorable one. Dinner served 6 p.m. to 10 p.m. AE, Visa, MC.

Plateau 7 Restaurant, 777 N. First St., San Jose, 297-7775. Located seven stories high in the sky, Plateau 7 has for many years been the place to go when entertaining for Someone Special. Exceptional food and service, combined with a panoramic view of Santa Clara Valley, have kept customers coming back for over 15 years. Since the recent remodeling of Plateau 7, these assets, combined with moderate prices and a warm casual atmosphere, makes dining a unique pleasure. Complete dinners from $5.95, Tuesday through Saturday. Entertainment is provided Thursday through Saturday evenings.

The Potato Patch, 21271 Stevens Creek Blvd., Cupertino (across from De Anza College), 255-0700. If you thought potatoes were dull, then you must eat at the Potato Patch and savor potatoes at their best. This unique restaurant offers breakfast, lunch and dinner daily with a special brunch on Saturdays and Sundays. "From the Potato Patch" you can enjoy Field and Bay (potato stuffed with shrimp, garnished with gourmet cheese sauce and bacon tidbits) or the Italian Farmer (potato stuffed with Italian sausage, layered meat sauce and topped with mozzarella cheese) and don't miss the potato pancakes.

Rancho Grandview, 94 Mt. Hamilton Road, San Jose, 259-3494. Perched high on the road to Mt. Hamilton is a restaurant well worth the climb (only four miles from Alum Rock Ave.). Not only is the view impressive but the food is excellent. Diners will appreciate the Veal Piccante' and the Abalone, both entrees pleasing to the palate. Cocktails are served from 4 p.m. and dinner beginning at 5 p.m. Tuesday through Sunday. Your hosts for dinner are Allen & Lupe Pope. Luncheon parties are available. Call for reservations.

Tai Ming Low, 579 S. Main St., Milpitas, 262-2224. Tai Ming Low offers an excellent choice of Chinese cuisine whether you partake of lunch or dinner at the newly-remodeled restaurant. Seton Chow's restaurant has become an institution in the Milpitas area but draws diners from all over the county. A spring specialty of the house is the asparagus beef, but a favorite is the family style dinners offering a choice of Chinese delicacies for two or more people.

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Sunday, May 14

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Search is on for SJSU Golden Grads — the students of 1928

The year is 1928. The San Jose State Teachers College is a center of higher learning turning out educators who will help shape the furuture of the nation. Geraldine Delbon is president of a student body of 1,624. Dr. MacQuarrie is president of what is now San Jose State University. San Jose is an agricultural community of 54,200 people.

The year is 1978. The San Jose State University Alumni Association is honoring the class of 1928 at a June 3 Golden Grad Luncheon. The leaders of yesterday are invited to return to their alma mater for a reunion celebration featuring guest speaker, Milburn D. Wright, Dean Emeritus of the School of Business.

"We want to locate as many 50-year grads as we can," said Golden Grad Chairman, Raymond Kendall. "The reunion luncheon is an opportunity for old friends to get reacquainted and see first hand how their alma mater has grown and changed, responding to the needs of the community. We live in a mobile society and it's hard to keep in touch, especially after fifty years." Kendall and his volunteer committee, trying to locate the class of 1928, hope that the people in the community with information on the class of '28 and before will contact the Alumni Association at 277-3235.

According to Chairman Kendall, "The Golden Grad Reunion is an opportunity to get in touch with the past and enjoy the present."

The Golden Grad Reunion has been a yearly event since 1937. Prior to 1977, money raised at the luncheons went to the Hoover Langdon Fund, providing short term emergency loans to SJSU students. In 1977, the Hoover Langdon Endowment Fund for scholarships was established by this committee. Named for two illustrious alumni, former "First Lady," Mrs. Lou Henry Hoover, class of 1893, and the dintinguished San Francisco jurist, Judge William H. Langdon, class of 1892, this projects are sponsored by the Golden Grads with the support of the Alumni association.

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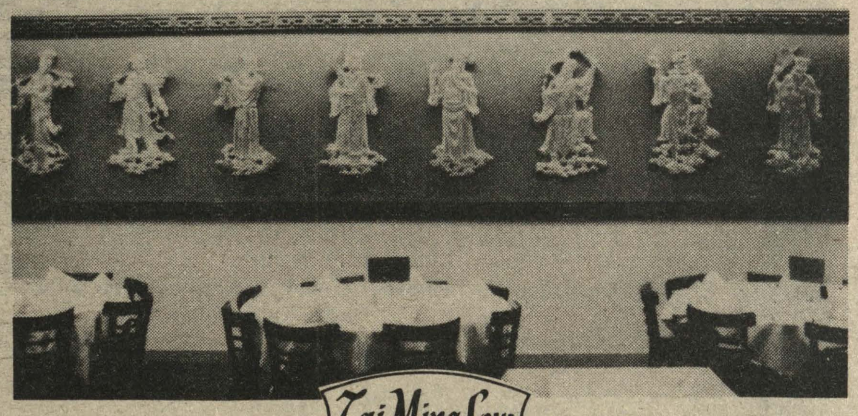

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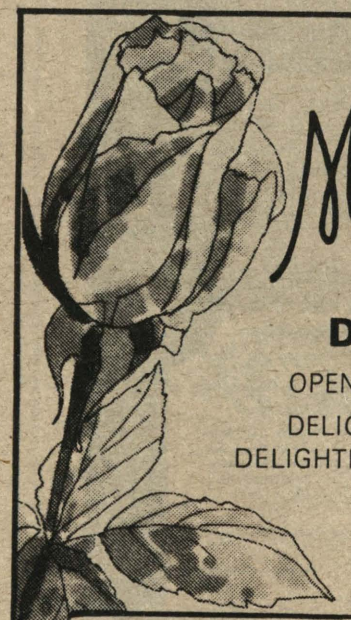

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